

SIXTH EDITION.

THE
MUSICAL REPOSITORY,

BEING A COLLECTION OF

POPULAR MUSIC,

PRINCIPALLY ORIGINAL, AND ADAPTED TO THE USE OF

SABBATH-SCHOOLS,

AND

OTHER JUVENILE INSTITUTIONS.

BY SAMUEL ASHMEAD.

Philadelphia:

JAMES HARMSTEAD, 40 N. FOURTH ST.

STEREOTYPED BY L. JOHNSON.

1847.


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PUBLISHER'S PREFACE.

THE present edition of this work has been greatly enlarged and improved, and it is now presented in a neat, compact, and permanent form. Among the compositions added, are several of superior merit, which the publisher believes will give general satisfaction. The object of the compiler, Mr. SAMUEL ASHMEAD, has been, to prepare a work expressly adapted for Sunday-schools, juvenile societies, and other associations for the cultivation of music; and this design, it is confidently believed, has been successfully carried out. Mr. Ashmead's extensive acquaintance with Sunday-school operations, and his intimate knowledge of the science of music, have afforded him peculiar advantages in the preparation of the work; and the edition now submitted is confidently recommended as

every way adapted to the purposes intended. The elementary instructions are full and clear, and, from their simplicity, easy of comprehension; and in the preparation and selection of the tunes, chorusses, &c., throughout the work, attention has been paid to simplicity of harmony and facility of execution, rather than to scientific movement and fanciful embellishment. All the compositions are easy of execution, and, while it is believed that each one possesses no ordinary degree of merit, the publisher feels confident that no learner, however young and inexperienced, will be intimidated by any difficulty in their performance.

JAMES HARMSTEAD,

PUBLISHER, No. 40 NORTH FOURTH STREET.

RUDIMENTS OF VOCAL MUSIC.

LESSON I.

1. THE first sounds to be learned in vocal music are the eight notes, called the *Octave*. They may be sung to the syllables, do, re, mi, faw, sol, la, si, do, in ascending, and in descending, do, si, la, sol, faw, mi, re, do.*

These should be practised until the pupils become familiar with all the sounds and syllables, ascending and descending.

QUESTIONS.

1. What are the first sounds to be learned in vocal music?
The eight notes, ascending and descending, called the Octave.

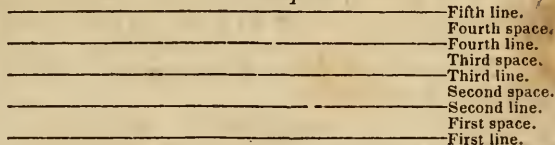
2. To what syllables may they be sung?

In ascending, do, re, me, faw, sol, la, si, do, and descending, do, si, la, sol, faw, mi, re, do.

LESSON II.

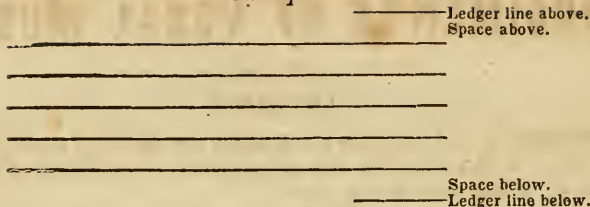
2. Music is written upon lines and spaces, called a staff. The staff contains nine degrees, five lines and four spaces, which are counted from the lowest upward, first line, first space, second line, second space, &c.

Example.



When more lines and spaces are wanted than are contained in the staff, a short line is added which is called a ledger line.

* Teachers who prefer the use of other syllables, may easily substitute them upon the *Black Board*, which is considered the most practicable mode of presenting to the mind of the pupil the principles of music.

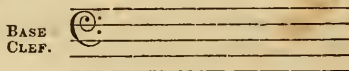
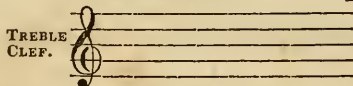
Example.

QUESTIONS.

3. What are those lines and spaces called?
A staff.
4. What is the use of a staff?
Musical characters are written upon it.
5. How many degrees does the staff contain?
Nine; five lines and four spaces.
6. How are they counted?
From the lowest upward.
7. What is a ledger line?
A short line added above, or below the staff, for very high, or low sounds.

LESSON III.

3. In music there are seven primary sounds, which are represented upon the staff by the seven first letters of the alphabet, A. B. C. D. E. F. G. The situation of the letters is designated by the Clefs, of which there are two in common use. The G Clef is used for the Trebles, Alto, and Tenor, and is placed upon the third line. The F Clef is used for the Base, and is placed upon the fourth line.

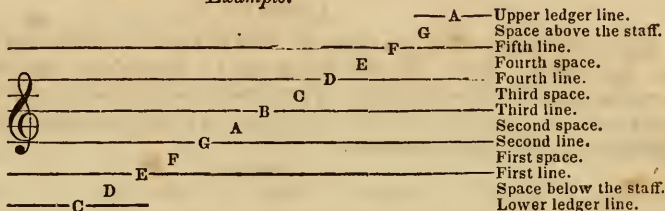
Example.

The seven primary sounds are represented upon the staff, according to the Treble Clef, in the following order. The lower ledger line is called C, the space below the staff D, the first line is called E, the first space F, the second line G, the second space A, the third

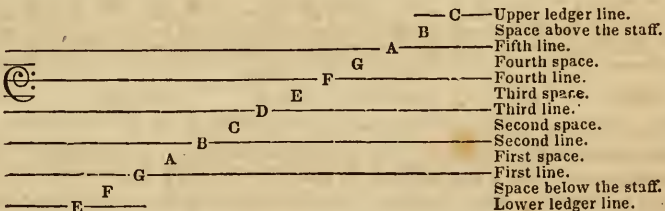
line B, the third space C, the fourth line D, the fourth space E, the fifth line F, the space above G, and the upper ledger line A.

Example.

Situation of the letters according to the
TREBLE CLEF.



Situation of the letters according to the
BASE CLEF.



QUESTIONS.

8. How many primary sounds are there in music?
Seven.
9. How are they represented upon the staff?
By the seven first letters of the alphabet.
10. What is a Clef?
A character used to designate the situation of the letters upon the staff.
11. How many clefs are there in common use?
Two; the Treble, or G clef, and the Base, or F clef.
12. How are the letters situated on the staff, according to the Treble Clef?
C is the lower ledger line, D is the space below the staff, E is the first line, &c.

Note.—It is recommended to teachers, to avail themselves of the use of the Black Board, by which means they can put the questions to the school collectively, and let all answer until they shall become so familiar, as to give the correct letter to any line or space to which their attention may be called.

13. How are the letters situated on the staff according to the Base Clef?

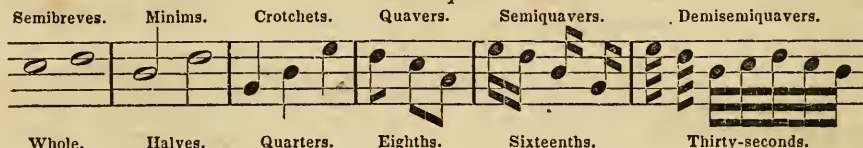
The lower ledger line is E, the space below the staff is F, the first line is G, &c.

Note.—The classes who do not sing the base, need not recite the letters on the staff.

LESSON IV.

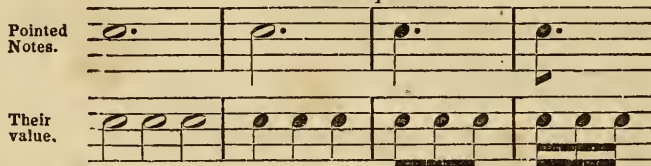
4. Notes are characters written upon the staff as signs or symbols of sound, showing their length and order. There are six kinds, viz.: a Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver. The semibreve may be considered a whole note, the minim a half, the crotchet a quarter, the quaver an eighth, the semiquaver a sixteenth, and the demisemiquaver a thirty-second.

Example.

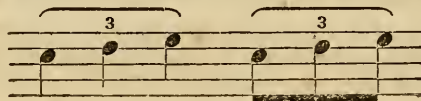


Therefore one semibreve is equal to two minims, or four crotchets, or eight quavers, or sixteen semiquavers, or thirty-two demisemiquavers. A point placed at the right of either of these notes adds to it one-half of its previous length; thus a pointed semibreve is sounded as long as three minims, a pointed minim as long as three crotchets, &c.

Example.



A figure 3, placed over or under any three notes, shows that they are to be performed in the time of two notes of the same kind. Such notes are called Triplets.



QUESTIONS.

14. What are notes ?

Characters written upon the staff as signs, or symbols, of sound, showing their length and order.

15. How many kinds of notes are there ?

Six.

16. What are they called ?

Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.

17. What would you call them to speak in the language of numerals ?

The Semibreve is a whole note, or unit, the Minim a half, the Crotchet a quarter, the Quaver an eighth, the Semiquaver a sixteenth, and the Demisemiquaver a thirty-second.

Note.—The teacher will mark the different notes on the Black Board, and question the class.

LESSON V.

5. As notes are symbols of sound, so are rests marks of silence, bearing the names of the notes, and requiring the performers to remain silent as long as they would be singing a note of the same name. A point augments the length of a rest, as in the case of notes.

Example.

Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
Unit.	Half.	Quarter.	Eighth.	Sixteenth.	Thirty-second.

QUESTIONS.

18. What are rests ?

Marks of silence.

19. How many such marks are there ?

Six : a Semibreve rest, Minim rest, Crotchet rest, Quaver rest, Semiquaver rest, and Demisemiquaver rest.

20. What would you call them to speak in the language of numerals ?

A unit, half, quarter, eighth, sixteenth, and thirty-second.

Note.—The teacher will exhibit the rests upon the Black Board, question, and explain.

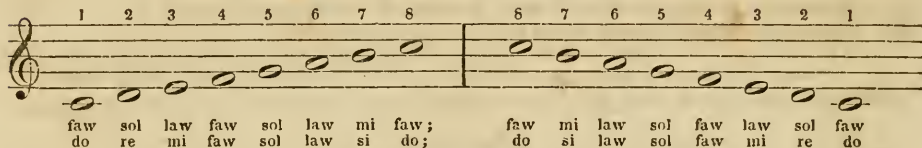
LESSON VI.

6. The Octavè, or eight notes, written upon the staff, forms the diatonic scale, which consists of five tones and two semitones; the distance from one sound in the scale to an-

other, is called an *interval*, but in the regular ascending and decending scale, they are called tones and half tones ; from one to two, and from two to three, are whole tone ; ; from three to four is a half tone ; from four to five, from five to six, and from six to seven, are whole tones, and from seven to eight is a half tone.

Example.

DIATONIC SCALE.



QUESTIONS.

21. When the Octave is written upon the staff, what does it form ?
The diatonic scale.
22. What is the diatonic scale ?
A series of intervals, consisting of five tones and two semitones.
23. Where do the semitones occur in the Octave ?
Between the third and fourth, and seventh and eighth.
24. In the application of syllables to the sounds, where do the semitones occur ?
Between mi and faw, and si and do.

Note.—The teacher should let the class practise the Octave in one of the above series of syllables, more or less rapidly, and with different forms of accent, counting and beating the time, according to the movement, until, by the power of association, the syllables will bring the sounds to the mind.

See Lessons for Exercise, pages xvi. and xvii.

LESSON VII.

VARIOUS MUSICAL CHARACTERS EXPLAINED.

7. A flat is a \flat , which, when placed at the left hand of a note, lowers the sound a half tone ; A sharp is a kind of star (\sharp), which raises the sound of a note half a tone. A natural (\natural) restores a note previously made flat or sharp to its original sound. When flats or sharps are placed at the beginning of a tune, they are called the signature ; when placed before a note, accidentals, and extend their influence through the measure in which they occur. A single bar is a straight line drawn across the staff to divide the notes of a tune into equal

measures. A measure is all the notes contained between two single bars. A double bar shows the end of a strain, or a line of the poetry.

A brace shows how many parts are to be performed together. A slur or tie shows the number of notes to be sung to one syllable.

When the staff is dotted across, it shows that the part is to be repeated. A pause, or hold, is a small semicircle with a dot under it, and when placed over, or under a note, that note must be prolonged beyond its usual time. When notes are to be sung in a very short, pointed manner, they are marked with small points called *staccato* marks.

Examples.

The examples section displays various musical symbols on a five-line staff. The first row shows: 'Flats.' with a flat symbol (b), 'Sharps.' with a sharp symbol (#), 'Naturals.' with a natural symbol (♮), 'Single bars.' with a single vertical bar line, 'Measure.' with a whole note, and 'Double bar.' with a double vertical bar line. The second row shows: 'A slur;' with a slur over two notes, 'or,' with a comma, 'thus.' with a slur over three notes, 'Repeat' with a repeat sign (two dots and two vertical lines), and 'Hold, or pause.' with a fermata over a note. The third row shows 'Staccato marks.' with small vertical lines above four notes. A large brace on the left side of the staff groups the second and third rows.

QUESTIONS.

25. What is the use of a flat ?
It lowers the sound of a note half a tone.
26. A sharp ?
It raises the sound of a note half a tone.
27. A natural ?
It restores a note made flat or sharp to its original sound.
28. When flats or sharps are placed at the beginning of a tune, what are they called ?
The signature.
29. When placed before a note, what are they called ?
Accidentals.

30. How far do accidentals extend their influence?
Through the measure in which they occur.
31. What is the use of a single bar?
To divide the notes of a tune into equal measures.
32. What is a measure?
All the notes contained between two single bars.
33. What is the use of a double bar?
It shows the end of a strain, or line of poetry.
34. What is the use of a brace?
It shows how many parts are to be performed together.
35. What is the use of a slur, or tie?
It shows the notes which are to be sung to one syllable.
36. What is the use of the dots across the staff, called a repeat?
It shows what part of the tune is to be performed twice.
37. What is the use of a hold or pause?
It shows that the note, over or under which it is placed, is to be prolonged beyond its usual time.
38. What is the use of staccato marks?
They show that the notes over which they are placed must be sung in a very short, and pointed manner.

LESSON VIII.

8. The letters never change their places upon the staff, but the syllables do. The Octave does not always begin on the lower ledger line C, as in lesson 6, but may begin on any line, or space, on the staff. The syllable *si* is the leading note, and governs all the others.

When we ascertain the locality of this syllable, the others have a corresponding arrangement, as in lesson 6, where the *si* is found upon the line B, its natural place; but if a flat be found upon B, the syllable *si* is removed to E, which is the first line, and fourth space; the next highest note is *do*, the next *re*, the next *mi*, &c.

Note.—The following table of flats and sharps must be committed to memory.

The teacher can question the class from the Black Board.

If B be flat, <i>si</i> is removed to	- - - E	If F be sharp, <i>si</i> is removed to	- - - F
If B and E be flat	" " - - - A	If F and C be sharp	" " - - - C
If B, E and A be flat	" - - - D	If F, C, and G be sharp	" " - - - G
If B, E, A and D be flat	" - - - G	If F, C, G and D be sharp	" - - - D

This removal of the syllables to the different lines and spaces, is called transposition.

QUESTIONS.

39. Do the letters ever change their places upon the staff?
They do not.
40. Do the syllables ?
They do: the Octave may begin on any line or space in the staff.
41. Which of the syllables govern the others and fix their places upon the staff?
The syllable si.
42. Where is the natural place for si ?
On the third line, B.
43. But if B be flat, to what letter is the si removed ?
To E, on the first line, or fourth space.
44. What is the next syllable above ?
Do.—The next ? Re.—The next ? Mi, &c.
45. If a sharp be placed upon F, to where is the syllable si removed ?
To F.
46. Can you recite the table of Flats and Sharps ?
If B be flat, si is removed to E, &c.
47. What is this removal of the syllables called ?
Transposition.

LESSON IX.

9. You have learned, that single bars are used to divide the notes of a tune into equal measures ; these measures are again divided into several parts, as expressed by appropriate figures at the clef, and marked by a motion of the hand, called beating time. There are three kinds of time, called Common, Triple, and Compound.

Note.—The characters $\overline{\text{C}}$ or $\overline{\text{C}}$ are sometimes used to denote common time, but it is recommended to discard their use altogether, and substitute numerals.

Common time has three varieties of measure, the first is expressed by the figures $\frac{2}{2}$ the second variety by the figures $\frac{4}{4}$ and the third variety, by the figures $\frac{2}{4}$. The upper figures indicate the parts of a measure ; the under figures, the fractional part of a semibreve or whole note: thus, in the first variety, two half notes, or their equal in other notes, or rests, fill a measure. In the second variety, four quarter notes, or their value, fill a measure, and in the third variety, two quarter notes, or their value, fill a measure.

In the first, and third variety, two motions of the hand are required in beating time, *down*, and *up*. In the second variety four motions of the hand are required *down*, *left*, *right*, *up*.

Note.—The terms *Adagio*, *Allegro*, &c. [see explanation of musical terms, page 18.] sometimes so influence the movement, that, when music is written in one variety of time, it is actually performed in another. Thus, music written in the second variety of common time, is often performed in the first.

Accent is a stress of voice, which falls on the first part of the measure, in the first and third variety of common time, and on the first and third parts of the measure in the second variety.

QUESTIONS.

48. How many kinds of time are there ?

Three ; Common, Triple, and Compound.

49. How many varieties has common time ?

Three.

50. How is the first variety expressed ?

By the figures $\frac{2}{2}$.

51. The second ?

By the figures $\frac{4}{4}$.

52. The third ?

By the figures $\frac{2}{4}$.

53. What do the figures indicate ?

The upper figure shows the parts of a measure, the under figure the fractional parts of a whole note.

54. In the first variety, what note or notes fill a measure ?

Two half notes, or their value, as indicated by the figures.

55. What will fill a measure in the second variety.

Four quarter notes, or their value.

56. What in the third variety ?

Two quarter notes, or their value.

57. How many motions of the hand are required in beating the first variety of common time ?
Two ; one *down*, and one *up*.
58. The second variety ?
Four ; *down, left, right, up*.
59. The third variety ?
Two ; same as the first variety.
60. On what part of the measure does the accent fall, in the first and third variety of common time ?
On the first.
61. Where in the second variety ?
On the first, and third.

LESSON X.

TRIPLE TIME.

10. Triple time has three varieties ; the first is expressed by the figures $\frac{3}{2}$, and contains the value of three half notes in a measure.

The second is expressed by the figures $\frac{3}{4}$; consequently contains the value of three quarter notes in a measure.

The third variety is expressed by the figures $\frac{3}{8}$ showing that three eighth notes, or their value, fill a measure.

Three motions of the hand are required in beating triple time ; *down, left, up* ; the accent falls on the first part of the measure.

COMPOUND TIME.

Compound Time has two varieties : the first is expressed by the figures $\frac{6}{4}$, and contains the value of six quarter notes in a measure.

The second variety is expressed by the figures $\frac{6}{8}$, containing the value of six eighth notes in a measure. Two motions of the hand are required, in beating compound time. The accent falls on the first part of the measure, when filled by two notes, but when there are six notes in a measure, it falls on the first and fourth.

QUESTIONS.

62. How many varieties has Triple Time?

Three.

63. How is the first variety expressed?

By the figures $\frac{3}{2}$.

64. The second?

By the figures $\frac{3}{4}$.

65. The third?

By the figures $\frac{3}{8}$.

66. In the first variety, what will fill a measure?

Three half notes, or their value.

67. In the second variety?

Three quarter notes, or their value.

68. In the third variety?

Three eighth notes, or their value.

69. How many motions of the hand are required in beating triple time?

Three; *down, left, up.*

70. On what part of the measure does the accent fall?

On the first.

COMPOUND TIME.

71. How many varieties has compound time?

Two.

72. How is the first variety expressed?

By the figures $\frac{6}{4}$.

73. The second?

By the figures $\frac{6}{8}$.

74. What note or notes fill a measure in the first variety?

Six quarter notes, or their value.

75. What in the second variety?
Six eight notes or their value.
76. How many motions of the hand are required in beating compound time?
Two; one *down*, and one *up*.
77. On what part of the measure does the accent fall?
On the first, when there are but two notes in the measure.
78. When there are six notes in a measure, where does the accent fall?
On the first and fourth.

LESSON XI.

MAJOR AND MINOR SCALE.

11. There are two scales in music, called *Major* and *Minor*. The former is bold and cheerful: the latter pathetic and mournful. The Octave, as described in Lesson 6, is in the major scale, and commences upon C, [do,] which is the key note. The key note is that with which the scale begins, and ends. The Octave in the minor scale commences upon A, [law,] which is two degrees below the major scale. It holds the same relation in all the transpositions; hence, when the signature is the same in the major and minor scale, they are said to be relative. The order of the semitones in the minor scale, differ from those in the major. In ascending, the semitones in the minor scale occur between the second and third, [si and do,] and the seventh and eighth, [sol and law,] but in descending, they occur between the fifth and sixth, [mi and faw,] and the second and third, [si and do.] Sharps or naturals are used on the sixth and seventh degrees of the scale as accidentals, in ascending; and naturals or flats are used as accidentals, in descending.

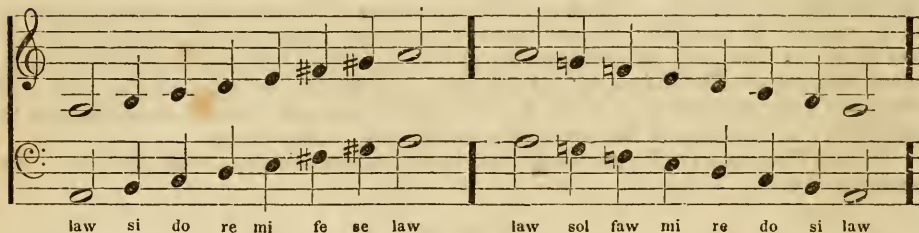
Note.—The teacher will practise the minor scale by the syllables, until the pupils become familiar.

QUESTIONS.

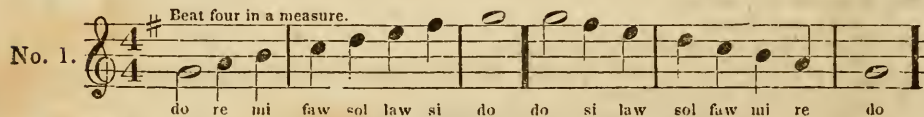
79. How many scales are there in music?
Two.
80. What are they called?
Major and Minor.
81. What is the peculiar effect of each scale?
The major scale is bold and cheerful; the minor scale is pathetic and mournful.
82. What is meant by the key note?
The note with which the scale begins and ends.

83. What syllable is applied to the key note in the major scale?—do.
 84. What in the minor scale?—law.
 85. What is the relative minor to any major key?
 Its third below.
 86. What is the relative major to any minor key?
 Its third above.
 87. What is the order of the semitones in the minor scale ascending?
 The semitones occur between the second and third, [si and do,] and the seventh and eighth [sol and law.]
 88. Where do they occur in descending the scale?
 Between the fifth and sixth, [mi and faw,] and the second and third, [si and do.]
 89. What is the difference in ascending, and descending the minor scale?
 In ascending, the upper semitone occurs between the seventh and eighth sounds; but in descending, it occurs between the fifth and sixth.
 90. What characters are used to denote this change?
 Sharps or naturals are used on the sixth and seventh degrees of the scale as accidentals, in ascending; and naturals or flats are used as accidentals, in descending.

MINOR SCALE.



LESSONS FOR EXERCISE.—KEY OF G.



KEY OF F.

No. 2. *Beat two.*

1 2 3 1 2 3 4 2 3 4 5 3 4 5 6 4 5 6 7 5 8

No. 3.

8 7 6 8 7 6 5 7 6 5 4 6 5 4 3 5 4 3 2 5 1

No. 4.

No. 5.

No. 6. *Beat three.*

No. 7.

Note.—These and similar exercises, varied at the discretion of the teacher, should be written upon the Black Board, and practised by the class repeatedly.

EXPLANATION OF MUSICAL TERMS.

Adagio, signifies the slowest movement.

Ad libitum, at the pleasure of the performer.

Affettuoso, in a style of execution adapted to express affection, tenderness, and deep emotion.

Allegro, a brisk and sprightly movement.

Allegretto, less quick than Allegro.

Alto, counter, or high tenor.

Andante, with distinctness. As a mark of time, it implies a medium between the Adagio and the Allegro movements.

Chorus, a composition, or passage designed for a full choir.

Crescendo, *Cres.*, or < , with an increasing sound.

Da Capo, or *D. C.*, close with the first strain.

Diminuendo, *Dim.*, or > , with a decreasing sound.

Duetto or *Duct*, music consisting of two parts.

Expressivo, with expression.

Forte, or *For.*, strong and full.

Fortissimo, very loud.

Largo, a slow movement.

Larghetto, not so slow as Largo.

Moderato, between Andante and Allegro.

Piano, or *Pia.*, soft.

Pianissimo, or *P. P.*, very soft.

Pomposo, grand, dignified.

Presto, quick.

Spirituoso, with spirit.

Solo, single voice.

Symphony, a passage to be executed by the instruments, while the vocal performers are silent.

Trio, a composition for three voices.

Tutti, all together.

Vivace, in a brisk and lively manner.

MUSICAL REPOSITORY.

WALLBRIDGE. S. M.

J. LUCAS.

1 Blest be the tie that binds Our hearts in Chris-tian love;

2 Be - fore our Fa - ther's throne, We pour our ar - dent prayers;

Pia. The fel - low - ship of kin - dred minds Is like to that a - bove.

Pia. Our fears, our hopes, our aims are one, *For.* Our comforts and our cares.

3 We share our mutual woes;
Our mutual burdens bear;
And often for each other flows
The sympathizing tear.

4 When we asunder part,
It gives us inward pain,
But we shall still be join'd in heart,
And hope to meet again.

5 From sorrow, toil, and pain,
And sin we shall be free;
And perfect love and friendship reign
Through all eternity.

ALLEGRO.

While angels, cloth'd in light divine, The Saviour's praises sing ; We children bow before his throne, And

crown him Zion's King. Crown him, :|| :|| Zion's King, Crown him, :|| :|| Zion's King.

2 With joyful hearts and cheerful smiles,
We now our offerings bring,—
We will receive his gracious word,
And crown him Zion's King.

3 He gives us food and raiment too,
And every needful thing ;
And shall we not adore his love,
And crown him Zion's King ?

4 Then, when the toil of life is o'er,—
Upborne on eagle's wings,
We'll praise his everlasting power,
And crown him King of Kings.

Crowning the Saviour. C. M.

1 ALL hail the power of Jesus' name !

Let angels prostrate fall ;
Bring forth the royal diadem,
And crown him Lord of all.

2 Ye chosen seed of Israel's race,

A remnant weak and small !
Hail Him who saves you by his grace,
And crown him Lord of all.

3 Ye Gentile sinners, ne'er forget

The wormwood and the gall ;
Go, spread your trophies at his feet,
And crown him Lord of all.

4 Teachers, who surely know his love

Who feel your sin and thrall,
Now join with all the hosts above,
And crown him Lord of all.

5 May we with heaven's rejoicing throng

Before his presence fall,
Join in the everlasting song,
And crown him Lord of all.

ALLEGRO.

The first system of music begins with a piano introduction in G major (one sharp) and 4/4 time, marked 'ALLEGRO.'. It consists of two staves of piano accompaniment. The vocal melody is written on a single staff with a treble clef, starting on a whole note G4 and following a simple, ascending and then descending line. The lyrics 'I love to have the Sab - bath come, For then I rise and quit my home, And haste to school with' are written below the vocal staff.

The second system of music continues the piano introduction and vocal melody. It also consists of two staves of piano accompaniment and a single staff for the vocal melody. The lyrics 'cheerful air, To meet my dearest teachers there. Then haste, haste away, then haste to the Sabbath-school.' are written below the vocal staff. The system concludes with a double bar line and repeat signs.

2 From all the lessons I obtain,
May I a store of knowledge gain;
And early seek my Saviour's face;
And gain from him supplies of grace.

Chorus.—Then haste, &c.

3 And then, through life's remaining days,
I'll love to sing my Saviour's praise;
And bless the kindness of his grace,
That brought me to this sacred place.

Chorus.—Then haste, &c.

The Heavenly Sabbath. L. M.

- | | |
|---|--|
| <p>1 ANOTHER six days' work is done,
 Another Sabbath is begun:
 Return my soul, enjoy thy rest,
 Improve the day that God hath blest.</p> <p>2 Come, bless the Lord, whose love assigns
 So sweet a rest to wearied minds;
 Draws us away from earth to heaven,
 And gives this day the food of seven.</p> | <p>3 O may our prayers and praises rise
 As grateful incense to the skies;
 And draw from heaven that sweet repose
 Which none but he who feels it knows.</p> <p>4 In holy duties may the day,
 In holy pleasures pass away;
 How sweet a Sabbath thus to spend,
 In hope of one that ne'er shall end.</p> |
|---|--|

The Sunday Morning's School. L. M.

- | | |
|--|---|
| <p>1 SEE how the joyful morning comes,
 More fragrant than the best perfumes;
 A sweet ethereal calm obtains,
 O'er fields, and floods, and hills, and plains.
 <i>Chorus.</i>—Then haste, &c.</p> <p>2 Welcome the Sunday-school's retreat,
 Where teachers their lov'd circles meet;
 How cheerful do the hours pass by,
 Training those youths for worlds on high.
 Then haste, &c.</p> <p>3 Hail the blest hour! most blissful given,
 The brightest, happiest choice of heaven;</p> | <p>Where angels might employment find,
 Moulding for God the youthful mind.
 Then haste, &c.</p> <p>4 Most gladly do my footsteps stray,
 Where sounds the soft and infant lay;
 To see the human face divine,
 With heaven's best inspiration shine.
 Then haste, &c.</p> <p>5 Can there be found, midst cherub choirs,
 More sweet and soul-enrapturing lyres?
 As pure and innocent a state?
 'Tis glory all, "'tis heaven's gate."
 Then haste, &c.</p> |
|--|---|

INFANT'S SONG. C. M.

WORDS BY R. W. D.

MUSIC BY S. A.

SICILIANO. **PIA.**

We in-fants sing To Christ, our King, A song of peace and love; The lisp-ing praise,

PIA.

Which now we raise, Is heard in heav'n a - bove, Is heard in heav'n a - bove.

2 'Twas babes like us
Whom thou didst bless,
Dear Lord, and honour'd much;
"Forbid them not,"
Was their kind lot,
"My kingdom is of such."

3 Kind Saviour, still
On Zion's hill
O bless our infant band!
And be thou near
When storms appear,
To shield us with thy hand.

4 The ocean cross'd,
No wand'rer lost,
May we the haven gain,
To join the throng,
And swell the song
Of cherubs' rapt'rous strain.

Sunday-school Hymn of Praise. C. M.

- | | |
|---|---|
| <p>1 HAPPY are they that fear the Lord,
 And wisdom's ways pursue ;
 Who, in obedience to his word,
 Their daily vows renew.</p> <p>2 Children and tender babes may bring
 Their off'rings to his name ;
 And in their sweetest triumph sing,
 The praises of the Lamb.</p> | <p>3 Jesus, attune each youthful lyre,
 And we will sing for thee ;
 And graciously each soul inspire,
 With all thy purity.</p> <p>4 Unite our souls in sweet accord,
 All jarring strings remove ;
 And may the worship of the Lord,
 Inspire our hearts with love.</p> |
|---|---|
-

Morning School Hymn. C. M.

- | | |
|---|---|
| <p>1 COME, children, let us all improve
 The morning's glorious light ;
 Come let us lift our hearts above,
 That God may guide them right.</p> <p>2 Let sin be banish'd from this place,
 Ne'er to return again ;
 And may the Saviour's beauteous grace,
 On every soul remain.</p> | <p>3 Let a few passing hours be spent
 In worship most sincere ;
 And our best songs to heaven be sent,
 To find acceptance there.</p> <p>4 Let us invite the Saviour here,
 Our Sunday-schools to bless ;
 And lo ! we do believe him near,
 With all his righteousness.</p> |
|---|---|

LARGO.

Il - lu - sive earth, thou canst not heal The wea - ry bo - som's wo;

Like Ma - rah's bit - ter wa - ters, still Thy dark - est cur - rents flow.

2 The soul can never hope for joy,
Unmingled and serene,
But earth exhales some dread alloy,
And blights the lovely scene.

3 O, it is sad, 'mid smiles of earth,
To think, the hour will come,
When we must tread the vale of death,
Where flowerets never bloom

4 It is alone in higher rest,
In Eden's lovelier plain,
The soul can tell of joy possess'd,
Where holiness shall reign.

Death of a Scholar. C. M.

1 DEATH has been here, and borne away
 A *brother* from our side,
 Just in the morning of *his* day,
 As young as we, *he* died.

2 Not long ago, *he* filled his place,
 And sat with us to learn :
 But *he* has run *his* mortal race,
 And never can return.

3 Perhaps our time may be as short,
 Our days may fly as fast;
 O Lord, impress the solemn thought,
 That this may be our last !

4 All needful strength is thine to give ;
 To thee our souls apply
 For grace to teach us how to live,
 And make us fit to die.

Death of a Child. C. M.

1 'Tis Jesus speaks ! I fold, says he,
 These lambs within my breast ;
 Protection they shall find in me,
 In me be ever bless'd.

2 Death may the bands of life unloose,
 But can't dissolve my love ;
 Millions of infant souls compose
 The family above.

3 Their feeble frames my power shall raise
 And mould with heavenly skill ;
 I'll give them tongues to sing my praise,
 And hands to do my will.

4 His words the happy parents hear,
 And shout with joy divine,
 "O Saviour ! all we have and are
 Shall be forever thine."

When his salvation bringing, To Zion Jesus came : The children all stood singing Hosanna to his name.

The first system of the musical score consists of three staves. The top two staves are for a piano accompaniment in 4/4 time, with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a harmonic accompaniment. The bottom staff is a single bass line in 4/4 time, also in 4/4 time signature, with a melody of eighth and sixteenth notes.

Nor did their zeal offend him, But as he rode along, He let them still attend him, And smiled to hear their song.

The second system of the musical score also consists of three staves. The top two staves continue the piano accompaniment from the first system, with the right hand melody and left hand accompaniment. The bottom staff continues the single bass line melody.

2 And since the Lord retaineth
 His love for children still ;
 Though now as King he reigneth
 On Zion's heavenly hill :
 We'll flock around his banner,
 Who sits upon the throne ;
 And cry aloud, " Hosanna
 To David's royal Son."

3 For should we fail proclaiming
 Our great Redeemer's praise ;
 The stones, our silence shaming,
 Might well Hosanna raise.
 But shall we only render
 The tribute of our words ?
 No! while our hearts are tender,
 They, too, shall be the Lord's.

The Christian Soldier. P. M.

- 1 O WHEN shall I see Jesus,
And dwell with him above,
To drink the flowing fountains
Of everlasting love ?
When shall I be deliver'd
From this vain world of sin,
And with my blessed Jesus
Drink endless pleasures in ?
- 2 But now I am a soldier,
My Captain's gone before,
He's given me my orders
And tells me not to fear ;
And if I hold out faithful,
A crown of life he'll give,
And all his valiant soldiers
Eternal life shall have.

- 3 Through grace I am determined
To conquer though I die,
And then away to Jesus,
On wings of love I'll fly :
Farewell to sin and sorrow,
I bid them all adieu ;
And you, my friends, prove faithful
And on your way pursue.
- 4 And if you meet with troubles
And trials on the way,
Then cast your care on Jesus,
And don't forget to pray.
Gird on the heavenly armour
Of faith, and hope, and love,
And when your race is ended,
You'll reign with him above.

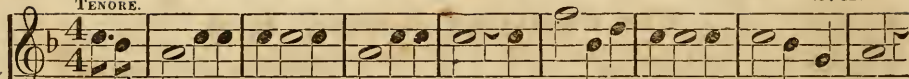
The Christian's Confidence. P. M.

- 1 SOMETIMES a light surprises
The Christian while he sings ;
It is the Lord who rises
With healing in his wings ;
When comforts are declining,
He grants the soul again
A season of clear shining,
To cheer it after rain.
- 2 In holy contemplation,
We sweetly then pursue
The theme of God's salvation,
And find it ever new ;
Set free from present sorrow,
We cheerfully can say,
E'en let th' unknown to-morrow,
Bring with it what it may.

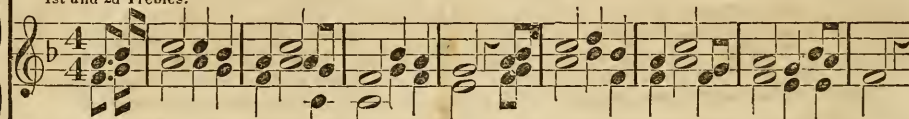
- 3 It can bring with it nothing
But he will bear us through :
Who gives the lilies clothing,
Will clothe his people too :
Beneath the spreading heavens,
No creature but is fed ;
And he who feeds the ravens
Will give his children bread.
- 4 Though vine nor fig-tree neither
Their wonted fruit shall bear,
Though all the field should wither,
Nor flocks nor herds be there :
Yet God the same abiding,
His praise shall tune my voice ;
For while in him confiding,
I cannot but rejoice.

HOME OF THE CHRISTIAN. 11's. S. A.

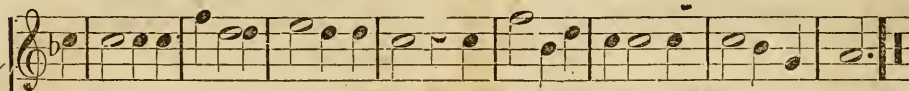
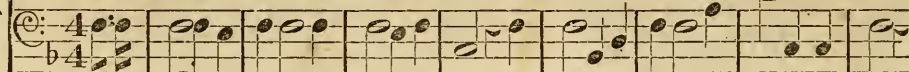
TENORE.



1 On the high cliffs of Jordan with pleasure I stand, And view in perspective the fair promised land;
1st and 2d Trebles.



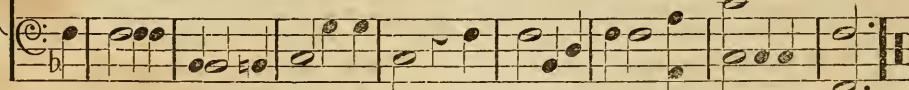
2 There rivers most graceful e - ter - nal - ly glide, And groves rich with verdure grow up by their side;



The land where the ransom'd with singing shall come, And enter the kingdom prepared as their home.



There spirits made perfect for-ev - er be - come Im - mor-tal and beauteous, in glory their home.



3 'Tis there all the nations redeem'd by the Lamb,
In circles most lovely, his praises proclaim;
Through tempests, and sorrows, and perils they come,
To enter those mansions prepared as their home.

4 All over those peaceful, delectable plains,
The Lord our Redeemer in righteousness reigns;
His sceptre of empire he now doth assume,
And kindly doth welcome his followers home.

5 How bless'd are those regions, the realms of repose,
Where with fruit, O how grateful, the "tree of life" grows;
The regions ambrosial forever in bloom,
God's own habitation, the saints' happy home.

6 Those pleasures of glory, O when shall I share,
And crowns of celestial felicity wear;
And range o'er those landscapes, exempt from a sigh,
The home of our fathers, God's palace on high?

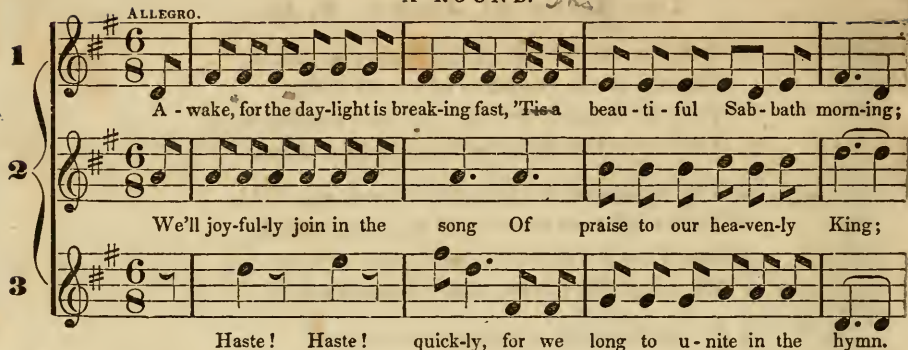
The Love of Jesus. P. M.

- 1 O Jesus, my Saviour, I know thou art mine,
For thee all the pleasures of earth I resign;
Thou art my rich treasure, my joy, and my love,
Thou art my Redeemer, Thou reignest above.
- 2 Thy Spirit first taught me to know I was blind,
Then taught me the way of salvation to find;
And when I was sinking in gloomy despair,
My Jesus relieved me, and bid me not fear.
- 3 In vain I attempt to describe what I feel,
The language of mortals here ever must fail;
My Jesus is precious, my soul's in a flame,
I am raised into raptures while praising his name.
- 4 I find him in singing, he is present in prayer,
In sweet meditation he always is near;
My constant companion, may we never part;
All glory to Jesus, he dwells in my heart.
- 5 If ever I loved thee, 'tis now, my dear Lord;
I love thy dear children, thy ways, and thy word,
I love all creation, I love sinners too,
Since Jesus has died to redeem them from wo.
- 6 When happy in Jesus, I cannot forbear,
Though sinners despise me, his love to declare;
His love overwhelms me; had I wings I would fly,
And praise him in mansions prepared in the sky

SABBATH SCHOLAR'S CALL.

A ROUND. *W. H. S.*

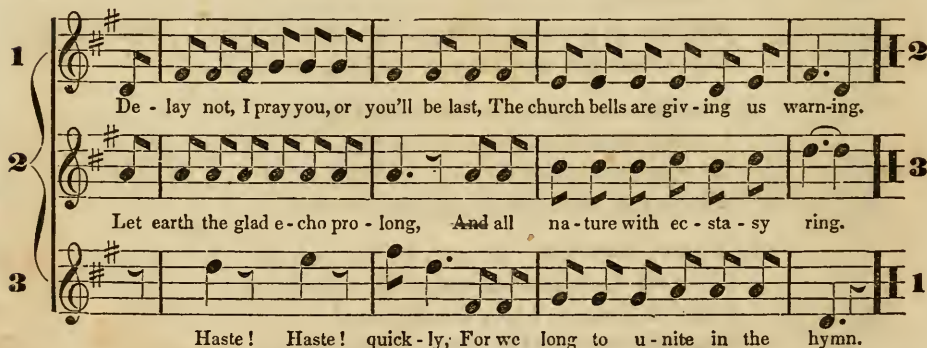
ALLEGRO.



1 A - wake, for the day-light is break-ing fast, 'Tis a beau - ti - ful Sab - bath morn-ing;

2 We'll joy-ful-ly join in the song Of praise to our hea-ven-ly King;

3 Haste! Haste! quick-ly, for we long to u - nite in the hymn.



1 De - lay not, I pray you, or you'll be last, The church bells are giv-ing us warn-ing.

2 Let earth the glad e - cho pro - long, And all na - ture with ec - sta - sy ring.

3 Haste! Haste! quick-ly, For we long to u - nite in the hymn.

N. B.—In singing this *round*, the school should be divided into *three* classes. The first class will sing the whole of the first part, to the word “warning.” The second class will then commence the first part, and the first class the second part. When the second class reaches the second part, the third class will begin on the first part, and the first class on the third part. The first class will again commence with the first part. Thus the three classes will be singing together, each a separate part, until the whole has been sung three times by each class.

ALLEGRETTO.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle and bottom staves are part of a grand staff, with the middle staff being a treble clef and the bottom staff being a bass clef, both with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a simple, hymn-like style with quarter and eighth notes. The lyrics are written below the staves.

Glo - ry to the Fa - ther give, God in whom we move and live;

Glo - ry to the Fa - ther give, God in whom we move and live.

PIA.

D. C.

Second system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle and bottom staves are part of a grand staff, with the middle staff being a treble clef and the bottom staff being a bass clef, both with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a simple, hymn-like style with quarter and eighth notes. The lyrics are written below the staves.

Chil-dren's pray'rs he deigns to hear, Chil-dren's songs de - light his ear;

PIA.

D. C.

PIA.

D. C.

2 Glory to the Son we bring,
Christ, our prophet, priest, and king;
Children, raise your sweetest strain,
'To the Lamb, for he was slain.

3 Glory to the Holy Ghost;
Be this day a pentecost!
Children's minds may he inspire,
'Touch their tongues with holy fire.

4 Glory in the highest be
To the blessed Trinity,
For the gospel from above,
For the word that "God is love."

Christian, the morn breaks sweet - ly o'er thee, And all the mid - night shadows flee;

The first system of the musical score is for the first two verses. It consists of three staves: a vocal staff (treble clef, key of D major, 2/4 time), a piano accompaniment staff (treble and bass clefs, key of D major, 2/4 time), and a basso continuo staff (bass clef, key of D major, 2/4 time). The lyrics are written below the piano staff.

Tinged are the dis - tant skies with glo-ry, A bea-con light hangs out for thee.

The second system of the musical score continues the melody and accompaniment for the first two verses. It also consists of three staves: a vocal staff (treble clef, key of D major, 2/4 time), a piano accompaniment staff (treble and bass clefs, key of D major, 2/4 time), and a basso continuo staff (bass clef, key of D major, 2/4 time). The lyrics are written below the piano staff.

2 Thy God is ever kind and gracious,
He will direct thy course above,
For thou art in his sight most precious,
The object of his special love.
Arise, &c.

3 Though in the proud dark waves of ocean,
O'erwhelm'd thou need not, shalt not be;
Midst the fierce tempest's dread commotion
Thy God will still remember thee.
Arise, &c.

THE CHRISTIAN'S PROSPECT.--Chorus. 35

CHORUS, WITH SPIRIT.

A - rise, a - rise, the light breaks o'er thee, Thy name is gra-ven on the throne;

Thy home is in those worlds of glo-ry, Where thy Re-deem-er reigns a-lone.

4 Toss'd on time's rude, relentless surges,
Calmly composed, and dauntless stand;
For, lo! beyond those seas emerges
The height that bounds the promised land.
Arise, &c.

5 Christian, behold! the land is nearing,
Where the wild sea-storm's rage is o'er;
Hark! how the heavenly hosts are cheering,
See, in what throngs they range the shore!
Arise, &c.

6 Cheer up, cheer up, the day breaks o'er thee
Bright as the summer's noontide ray;
The starry crowns and realms of glory
Invits thy happy soul away. Arise, &c.

ALLEGROTTTO.

Here we suffer grief and pain, Here we meet to part again, In heav'n we part no more.

CHORUS.

O! that will be joyful! Joyful, joyful, joyful! O! that will be joyful! When we meet to part no more.

- | | |
|--|--|
| 2 All who love the Lord below,
When they die to heaven will go,
And sing with saints above. O! that, &c. | 4 Teachers, too, shall meet above,
And our <i>Pastors</i> , whom we love,
Shall meet to part no more. O! that, &c. |
| 3 <i>Little children</i> will be there,
Who have sought the Lord by prayer,
From every Sunday-school. O! that, &c. | 5 O! how happy we shall be!
For our Saviour we shall see,
Exalted on his throne? O! that, &c. |
| 6 There we all shall sing with joy,
And eternity employ
In praising Christ, the Lord. O! that, &c. | |

Mourners' Consolation. P. M.

- 1 MOURNING soul, thy God is nigh ;
Fix on him thy tearful eye ;
In heaven there's peace for thee.
O ! that will be joyful, &c.
- 2 He will guide the weary through,
He will calm the sigh of wo ;
In heaven the weary rest. O ! that, &c.
- 3 Does thy heart despond and faint ?
Tell to Jesus thy complaint ;
In heaven he hears thy prayer. O ! that, &c.
- 4 Though thy path is one of wo,
Through the vale where sorrows flow,
In heaven no grief shall come. O ! that, &c.
- 5 Brighter scenes the soul await ;—
Onward press to heaven's gate ;
In heaven the day ne'er ends. O ! that, &c.
- 6 Then shall those whom thou hast known
Bow with thee before the throne ;
In heaven all love endures. O ! that, &c.
- 7 All thy sorrow then shall flee,
God thy glory ever be
In heaven's eternal joy. O ! that, &c.

Composed for this work, by Rev. J. Kennaday

Andante.

1st and 2d Trebles.

1 Je - ru - sa - lem! my hap - py home! Name ev - er dear to me!

When shall my la - bours have an end, In joy, and peace, and thee?

3 There happier bowers than Eden's bloom,
Nor sin nor sorrow know:
Blest seats! through rude and stormy scenes,
I onward press to you.

4 Why should I shrink at pain and wo,
Or feel, at death, dismay?
I've Canaan's goodly land in view,
And realms of endless day.

Pia.

2 O when, thou ci - ty of my God, Shall I thy courts as - cend;

For.

Where con - gre - ga - tions ne'er break up, And Sab - baths have no end?

5 Apostles, martyrs, prophets, there
 Around my Saviour stand;
 And soon my friends in Christ below,
 Will join the glorious band.

6 Jerusalem! my happy home!
 My soul still pants for thee:
 Then shall my labours have an end,
 When I thy joys shall see

LIVELY.

With songs of re - joicing, ho - san - nas and praise, To Jesus our off'rings we bring;

PIA.

Though humble our tribute, and feeble our lays, Yet he will at - tend when we sing.

- 2 He is the Good Shepherd whose bounty and grace
The sheep of his pasture may share;
The wants of the least in his bosom have place,
But the lambs are his tenderest care.
- 3 He loves to watch o'er them, to bear them along,
And safe in his arms they shall rest;
For while he protects them, what danger can wrong,
Or pluck from his sheltering breast?

- 4 O! Saviour in heaven, we pray thee attend,
And grant in compassion our prayer!
Be thou our Good Shepherd, our Father, and Friend.
And we, the dear lambs of thy care!

The Glory of Christ.

- 1 O Thou in whose presence my soul takes delight,
On whom in affliction we call ;
My comfort by day, and my song in the night,
My hope, my salvation, my all.
- 2 Where dost thou at noontide resort with thy sheep,
To feed on the pastures of love ?
Say, why in the valley of death should I weep,
Or alone in the wilderness rove ?
- 3 O why should I wander an alien from thee ;
Or cry in the desert for bread ;
Thy foes will rejoice when my sorrows they see,
And smile at the tears I have shed.
- 4 Ye daughters of Zion, declare, have you seen,
The Star that on Israel shone :
Say, if in your tents my Beloved has been,
And where with his flock he has gone ?
- 5 This is my Beloved, his form is divine,
His vestments shed odours around ;
The locks on his head are as grapes on the vine,
When autumn with plenty is crown'd.
- 6 His voice as the sound of the dulcimer sweet,
Is heard through the shadow of death,
The cedars of Lebanon bow at his feet,
The air is perfumed with his breath.
- 7 His lips as a fountain of righteousness flow,
To water the gardens of grace ;
From which their salvation the Gentiles shall know
And bask in the smiles of his face.
- 8 He looks, and ten thousand of angels rejoice,
And myriads wait for his word ;
He speaks, and eternity fill'd with his voice,
Re-echoes the praise of the Lord.

MODERATO.

1 My soul, why sink when griefs oppress, Or start when fears alarm; Trust in the Lord,

2 Though hope and joy have from thee flown, And left thee to de-spair, Trust in the Lord,

Trust in the Lord, Trust in the Lord, in thy distress, Thy refuge is his arm, Thy refuge is his arm.

Trust in the Lord, Trust in the Lord; in him alone Repose thine ev'ry care, Repose thine ev'ry care.

- 3 What though the floods may near thee roll,
Thy sky grow darker still,—
Trust in the Lord; he keeps my soul,
And storms obey his will.
- 4 How oft when press'd by mighty foes,
Did no escape appear:
Trust in the Lord thou didst repose.
And came off conqueror.

- 5 And will he now his help deny,
And leave thee to thy lot?
Trust in the Lord; he still is nigh,
His nature changes not.
- 6 Yes, O my soul! I yet will say,
Midst anguish and distress;
Trust in the Lord! e'en though he slay
My cause with him shall rest.

Hinder me not. C. M.

- 1 In all my Lord's appointed ways
My journey I'll pursue ;
Hinder me not, ye much-loved saints.
For I must go with you:
- 2 Through floods and flames, if Jesus leads
I'll follow where he goes ;
Hinder me not, shall be my cry,
Though earth and hell oppose.
- 3 Through duty and through trials, too,
I'll go at his command ;
Hinder me not, for I am bound
To my Immanuel's land.
- 4 And when my Saviour calls me home,
Still this my cry shall be,
Hinder me not ; come, welcome, death,
I'll gladly go with thee.

LIVELY.

The flock he loves to trace With ever-watchful eye: So Christ our Shepherd, full of grace, To

This block contains the first system of the musical score. It features three staves: a treble staff, a piano accompaniment staff (treble and bass), and a bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'LIVELY.' The lyrics 'The flock he loves to trace With ever-watchful eye: So Christ our Shepherd, full of grace, To' are written below the piano accompaniment staff.

us is ever nigh, So Christ our Shepherd, full of grace, To us is ev - er nigh.

So Christ our Shepherd, full of grace,

This block contains the second system of the musical score. It continues the three-staff format from the first system. The lyrics 'us is ever nigh, So Christ our Shepherd, full of grace, To us is ev - er nigh.' are written below the piano accompaniment staff. The system concludes with the phrase 'So Christ our Shepherd, full of grace,' which is repeated below the piano accompaniment staff.

2 The sheep his kindness know,
When timid fear alarms;
So we, affrighted, safely go
To our Redeemer's arms.

3 The lambs he gently leads
To pastures green and fair;
And so the Saviour kindly feeds
The children of his care.

4 When stormy tempests blow,
He shields them from the cold;
So to escape from sin and woe
We enter Jesus' fold.

5 Thy voice to hear we love,
Dear Shepherd! be our guide;
That we within thy fold above
Forever may abide.

Praise for the Sabbath. S. M.

- | | |
|--|---|
| <p>1 The Sabbath of the Lord,
The Sabbath is our day ;
For then we read and hear God's word,
We learn to praise and pray.</p> <p>2 That day with songs we bless,
It hath the light of seven,
When Christ, the Sun of Righteousness,
Shines on our path to heaven.</p> <p>3 Ours is the Sabbath-school ;
Its lessons may we prize,
And grow by every gospel rule
Unto salvation wise.</p> | <p>4 So all our lives below,
In wisdom's pleasant ways,
The fruits of Sabbath-schools will show
The bliss of Sabbath-days.</p> <p>5 Lord of the Sabbath ! send
Prosperity and peace,
Till tasks and teaching here shall end,
Tongues fail, and knowledge cease ;</p> <p>6 Then heaven itself shall be
One Sabbath-school above,
And undisturbed eternity
One Sabbath-day of love.</p> |
|--|---|
-

Praise to the Saviour. S. M.

- | | |
|---|--|
| <p>1 To praise the Saviour's name
Let little children try ;
While saints and angels do the same
In the bright world on high.</p> <p>2 His love in heaven is sung,
His name is there adored ;
And children here, however young,
May learn to praise the Lord.</p> <p>3 The wonders of that love
No earthly tongue can tell,
Which brought the Saviour from above,
To save our souls from hell.</p> | <p>4 For us he wept and bled,
And suffered all his pain ;
For us was numbered with the dead,
And rose to life again.</p> <p>5 And still for us he prays,
And makes our souls his care ;
He loves to hear our feeble praise,
And listens to our prayer.</p> <p>6 Lord Jesus ! grant that we
May know thy saving grace :
On earth thy humble followers be ;
In heaven behold thy face.</p> |
|---|--|

1st Treble, or Air. Soli.

2d Treble.

Re - joice, re - joice, the promised time is coming, Re - joice, re - joice, the

Tenor.

Bass.

Duett.

wilder - ness shall bloom ; And Zion's children then shall sing, The deserts are all blossoming.

Inst.

Semi Chorus.

Re - joice, re - joice, the promised time is coming, Rejoice, re - joice, the wilderness shall bloom ;

1st and 2d Trebles.

The gospel banner wide unfurl'd Shall wave in triumph o'er the world. And ev'ry creature

Inst.

Tutti con anima.

1st Treb. Re - joice, Re - joice,

bond or free, Shall hail that glo - rious ju - bi - lee.

2d Treb. Re - joice, Re - joice, the

Tenor. Re - joice, re-joyce, rejoice,

Tasto. Bass. Re - joice, rejoice, re - joice, rejoice,

Re - joice, re-joyce, rejoice, the wil - der - ness shall bloom.

promised time is coming, Re - joice, rejoice, re - joice, rejoice, the wil - der - ness shall bloom.

Re - joice, rejoice, re - joice, rejoice,

Re - joice, rejoice, re - joice, rejoice, the wil - der - ness shall bloom.

2d Treble. LIVELY.

Air.

Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid:

PIA. FOR.

PIA. FOR.

Star of the east! the ho - ri - zon a - dorning, Guide where our infant Redeemer is laid.

PIA. FOR.

2 Cold on his cradle the dew-drops are shining,
 Low lies his head with the beasts of the stall:
 Angels, adore him in slumber reclining,
 Maker, and Monarch, and Saviour of all.

3 Say, shall we yield him, in costly devotion,
 Odours of Eden and offerings divine;
 Gems of the mountains, and pearl of the ocean,
 Myrrh from the forest, or gold from the mine?

4 Vainly we offer each ample oblation;
 Vainly with gold would his favour secure;
 Richer by far is the heart's adoration;
 Dearer to God are the prayers of the poor.

HUMBLE IS MY LITTLE COTTAGE.

49

A ROUND.

1
Hum-ble is my lit - tle cot-tage, Yet it is the seat of bliss;

2
An-ger ne - ver dwells a - mong us, On - ly peace-ful hap - pi - ness.

3
Kindness there you al - ways see; And the sweet-est har - mo - ny

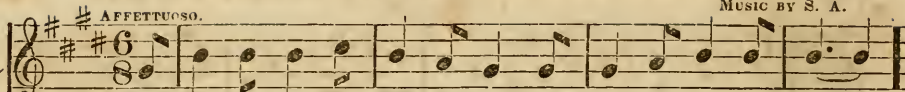
A ROUND.

1
Now to all a kind good-night, Sweet-ly sleep till morn-ing light, Till

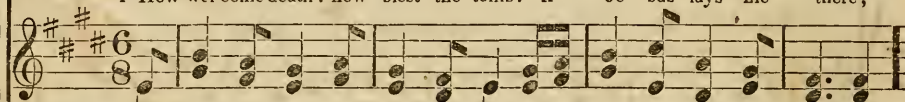
2
morn - ing light, to all good-night, Sweet-ly sleep till morn - ing light, Good

3
night, good - night, . . . good-night, good-night, good-night.

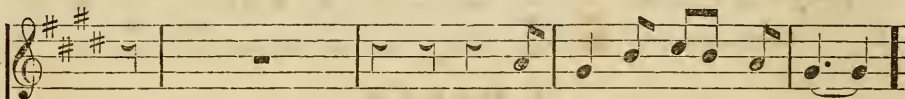
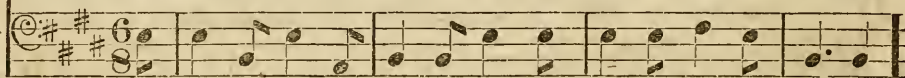
AFFETTUOSO.



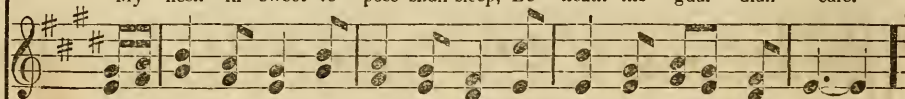
1 How wel-come death! how blest the tomb! If Je - sus lays me there;



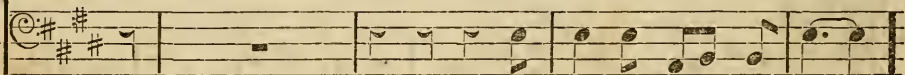
2 That blest a - bode I then shall view, Pre - pared for me on high.



My flesh in sweet re - pose shall sleep, Be - neath his guar - dian care.



Je - ru - sa - lem, the home of saints, The ci - ty of the sky;



3 With outstretch'd hands and eager wings,
I'll mount from earth away;
Impatient haste shall speed my flight,
To reach those realms of day.
But, O! when safe the portals past,
What bliss without alloy!
My ravish'd soul shall then o'erflow,
And sing and shout for joy.

4 There shall I meet, in blest embrace,
The loved ones gone before;
Nor fear again that parting wo
We felt on Jordan's shore.
The anguish and the storms of life,
This guilt-defiling stain,
Shall never more distract my peace,
Or cause to mourn again.

For.

But when the night of death is o'er, And an - gels bid me rise,

For.

Whose walls of gems, whose streets of gold Are ne'er de - filed by sin;

For.

Pia. For.

What bliss - ful scenes, what glo - ries bright Shall greet my wak - ing eyes!

Pia. For.

Whose gates are pearl, and o - pen spread For me to en - ter in.

Pia. For.

5 There shall I drink of living streams,
And join that sainted throng
Whose harps of gold to transports swell
Redemption's sweetest song.
My Saviour, too, mine eyes shall see,
In whom all raptures meet;
To gaze upon his form divine,
A heav'n would be complete

6 But in that bright perpetual day,
My joys can ne'er be told;
For long as age on age shall roll,
Will new delights unfold.
O happy home! O mansions blest!
When, when shall I be there?
When will this pilgrim journey end?
That rest, when shall I share?

ALLEGRETTO.

Am I a sol - dier of the cross, A fol - lower of the Lamb?

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is a common time (C) signature with a key signature of one flat (B-flat) and a 4/4 time signature. The music is written in a simple, melodic style with eighth and sixteenth notes.

And shall I fear to own his cause, Or blush to speak his name?

The second system of the musical score consists of three staves, similar to the first system. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is a common time (C) signature with a key signature of one flat (B-flat) and a 4/4 time signature. The music continues with a similar melodic style.

3 Are there no foes for me to face?
 Must I not stem the flood?
 Is this vain world a friend to grace,
 To help me on to God?

4 Sure I must fight, if I would reign;
 Increase my courage, Lord!
 I'll bear the toil, endure the pain,
 Supported by thy word.

PIA.

PIA.

Shall I be car - ried to the skies, On flow' - ry beds of ease,

PIA.

FOR.

FOR.

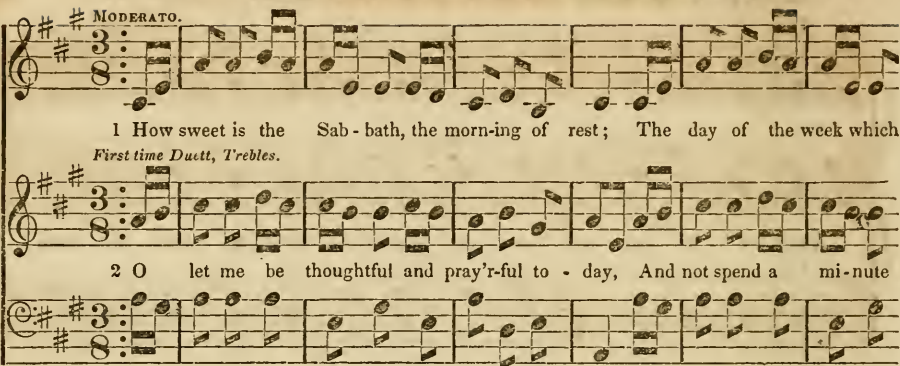
While oth - ers fought to win the prize, And sail'd through bloody seas ?

FOR.

5 Thy saints in all this glorious war,
Shall conquer, though they die ;
They see the triumph from afar,
By faith they bring it nigh.

6 When that illustrious day shall rise,
And all thy armies shine ;
In robes of victory through the skies,
The glory shall be thine.

MODERATO.

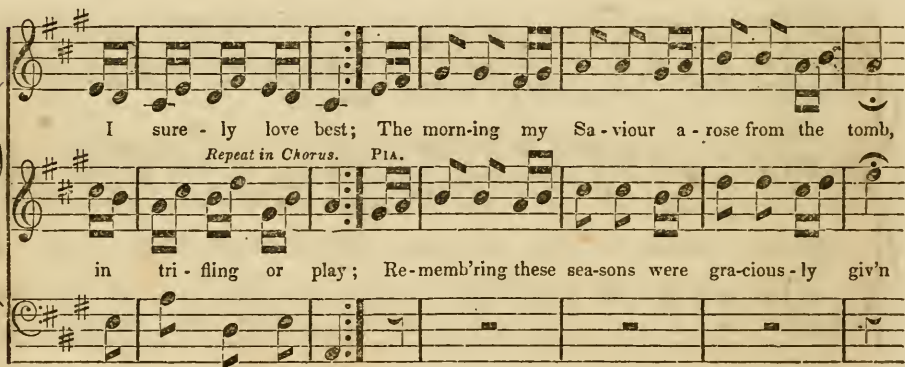


1 How sweet is the Sab-bath, the morn-ing of rest; The day of the week which
First time Duett, Trebles.

2 O let me be thoughtful and pray'r-ful to-day, And not spend a mi-nute

I sure-ly love best; The morn-ing my Sa-viour a-rose from the tomb,
Repeat in Chorus. PIA.

in tri-ling or play; Re-memb'ring these sea-sons were gra-cious-ly giv'n



3 In the house of my God, in his presence and fear,
 When I worship to-day, may it all be sincere;
 In the school when I learn, may I do it with care,
 And be grateful to those who watch over me there,

FOR.

And took from the grave all its ter - ror and gloom. The morning my Sa-viour

FOR.

To teach me to seek, and pre - pare me for heav'n. Re-memb'ring these sea- sons

FOR.

a - rose from the tomb, And took from the grave all its ter - ror and gloom.

were gra-cious-ly given To teach me to seek, and pre - pare me for heaven.

4 Instruct me, my Saviour; a child though I be,
I am not too young to be noticed by thee;
Renew all my heart, keep me firm in thy ways,
I would love thee, and serve thee, and give thee the praise.

ALL IS WELL. 10, 6 8.

WORDS BY MRS. P. PALMER.
MUSIC BY C. DINGLEY.

Not too fast.

What's this that steals, that steals up-on my frame! Is it death? Is it death?

That soon will quench, will quench this vi - tal flame? Is it death? Is it death?

2 Weep not my friends, my friends, weep not for me,

All is well, all is well.

My sins are pardon'd, pardon'd, I am free,

All is well, all is well.

There's not a cloud that doth arise

To hide my Saviour from my eyes;

I soon shall mount the upper skies—

All is well, all is well.

3 Hark, hark! my Lord and Master calls with grace,

All is well, all is well.

I soon shall see, shall see his heavenly face,

All is well, all is well.

Farewell, dear friends, adieu, adieu!

I can no longer stay with you;

My glittering crown appears in view--

All is well, all is well.

If this be death, I soon shall be From eve-ry pain and sor-row

free; I shall the King of glo-ry see— All is well, all is well.

4 Tune, tune your harps, ye saints in glory, sing;
 All is well, all is well.
 I'll praise my God, my Saviour, and my King,
 All is well, all is well.
 Bright angels are from glory come,
 They're round my bed, they're in my room;
 They wait to waft my spirit home—
 All is well, all is well.

5 Hail, hail, all hail! all hail, ye blood-wash'd throng,
 Saved by grace, saved by grace,
 I've come to join, to join your rapturous song,
 Saved by grace, saved by grace.
 All, all is peace and joy divine,
 All heaven and glory now are mine;
 O, hallelujah to the Lamb;
 All is well, all is well

AFFETUOSO.

Rise, my soul, and stretch thy wings, Thy bet - ter por - tion trace; Rise from

tran - si - to - ry things Towards heav'n, thy na - tive place; Sun, and moon,

2 Rivers to the ocean run,
 Nor stay in all their course;
 Fire, ascending, seeks the sun,
 Both speed them to their source:

So the soul that's born of God
 Pants to view his glorious face;
 Upward tends to his abode,
 To rest in his embrace.

And stars de - cay, Time shall soon this earth re - move; Rise, my soul, and

haste a-way To seats prepar'd a - bove. Rise, my soul, and haste away To seats prepar'd a - bove.

3 Cease, ye pilgrims, cease to mourn;
 Press onward to the prize;
 Soon our Saviour will return,
 Triumphant, in the skies:

Yet a season, and you know
 Happy entrance will be given;
 All our sorrows left below,
 And earth exchanged for heaven.

LIVELY.

A - wake, my soul, in joy - ful lays, And sing thy great Re - deem - er's praise;

The first system of the musical score consists of three staves. The top staff is a single treble clef. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. All three staves are in the key of D major (two sharps) and 4/4 time. The tempo is marked 'LIVELY.' The lyrics are written below the piano part.

He just - ly claims a song from thee,—His lov - ing - kind - ness, . O how free !

The second system of the musical score also consists of three staves in the same key and time signature as the first. The lyrics are written below the piano part.

3 Though numerous hosts of mighty foes,
 Though earth and hell my way oppose,
 He safely leads my soul along,—
 His loving-kindness, O how strong !

4 When trouble, like a gloomy cloud,
 Has gather'd thick, and thunder'd loud,
 He near my soul has always stood,—
 His loving-kindness, O how good !

He saw me - ru - in'd in the fall, Yet loved me, not - with - stand - ing all;

He saved me from my lost es - tate, — His lov - ing - kind - ness, O how great!

5 Often I feel my sinful heart
 Prone from my Saviour to depart;
 But though I oft have him forgot,
 His loving-kindness changes not.

6 Soon shall I pass the gloomy vale,
 Soon all my mortal powers must fail;
 O! may my last expiring breath
 His loving-kindness sing in death.

ALLEGRO.

I would not live al - way: I ask not to stay Where storm af - ter storm

ri - ses dark o'er the way; The few lu - rid morn-ings that dawn on us here

- | | |
|---|--|
| <p>2 I would not live alway, thus fetter'd by sin,
Temptation without, and corruption within;
E'en the rapture of pardon is mingled with fears,
And the cup of thanksgiving with penitent tears.</p> | <p>4 Who, who would live alway away from his God;
Away from yon heaven, that blissful abode;
Where the rivers of pleasure flow o'er the bright plains.
And the noontide of glory eternally reigns:</p> |
| <p>3 I would not live alway; no, welcome the tomb;
Since Jesus hath lain there, I dread not its gloom;
There sweet be my rest, till he bid me arise,
To hail him in triumph descending the skies.</p> | <p>5 Where the saints of all ages in harmony meet,
Their Saviour and brethren transported to greet;
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul!</p> |

The musical score is written on three staves. The top two staves are joined by a brace on the left and feature treble clefs with a key signature of one sharp (F#). The bottom staff has a bass clef and the same key signature. The melody is composed of eighth and sixteenth notes, with some rests. The lyrics 'Are e - nough for life's woes, full e - nough for its cheer.' are positioned below the middle staff, aligned with the notes. The piece concludes with a double bar line and a fermata on the final note of each staff.

Jesus in the Garden.

- 1 THOU sweet gliding Kedron, by thy silver stream,
Our Saviour would linger in moonlight's soft beam;
And by thy bright waters till midnight would stay,
And lose in thy murmurs the toils of the day.
- 2 How damp were the vapours that fell on his head!
How hard was his pillow, how humble his bed!
The angels beholding, amazed at the sight,
Attended their Master with solemn delight.
- 3 O garden of Olives, thou dear, honour'd spot,
The fame of thy wonders shall ne'er be forgot;
The theme most transporting to seraphs above,
The triumph of sorrow, the triumph of love.
- 4 Come, saints, and adore him; come bow at his feet:
O give him the glory, the praise that is meet;
Let joyful hosannas unceasing arise,
And join the full chorus that gladdens the skies.

A - las! and did my Sa - viour bleed! And did my Sove - reign die!

Would he de - vote that sa - cred head For such a worm as I!

- 2 Was it for crimes that I have done,
He groan'd upon the tree?
Amazing pity! grace unknown!
And love beyond degree!
- 3 Well might the sun in darkness hide,
And shut his glories in;
When Christ, the mighty Saviour, died
For man the creature's sin.

- 4 Thus might I hide my blushing face,
While his dear cross appears:
Dissolve my heart in thankfulness,
And melt my eyes to tears.
- 5 But tears of grief can ne'er repay
The debt of love I owe;
Here, Lord, I give myself away,
'Tis all that I can do.

The only Retreat. C. M.

- | | |
|--|---|
| <p>1 O THOU, whose tender mercy hears
 Contrition's humble sigh,
 Whose hand indulgent wipes the tears
 From sorrow's weeping eye ;</p> <p>2 See, low before thy throne of grace,
 A wretched wanderer mourn ;
 Hast thou not bid me seek thy face ?
 Hast thou not said, Return ?</p> | <p>3 And shall my guilty fears prevail,
 To drive me from thy feet ?
 O let not this dear refuge fail,
 This only safe retreat.</p> <p>4 O shine on this benighted heart,
 With beams of mercy shine ;
 And let thy healing voice impart
 A taste of joys divine.</p> |
|--|---|
-

Waiting at Wisdom's Gate. C. M.

- | | |
|--|---|
| <p>1 My heart has been too long ensnared
 In folly's hurtful ways ;
 O may I be at length prepared
 'To hear what wisdom says !</p> <p>2 'Tis Jesus from the mercy-seat
 Invites me to his rest ;
 He calls poor sinners to his feet,
 To make them truly blest.</p> | <p>3 Approach, my soul, to wisdom's gates
 Approach without delay ;
 No one who watches there, and waits,
 Shall e'er be turned away.</p> <p>4 He will not let me seek in vain ;
 For all who trust his word
 Shall everlasting life obtain,
 And favour from the Lord.</p> |
|--|---|

1 Sweet ri - vers of re - deem - ing love Lie just be - fore mine eye;

2 While I'm in - pri - son'd here be - low, In an - guish, pain, and smart,

Had I the pi - nions of a dove, I'd to those ri - vers fly;

3 A few more days, or years at most,
 My troubles will be o'er;
 I hope to join the heavenly host
 On Canaan's happy shore:
 My rapturous soul shall drink and feast
 In love's unbounded sea;
 The glorious hope of endless rest
 Transporting is to me.

4 O come, my Saviour, come away,
 And bear me through the sky,
 Nor let thy chariot-wheels delay—
 Make haste, and bring it nigh;
 I long to see thy glorious face,
 And in thine image shine;
 To triumph in victorious grace,
 And be forever thine.

I'd rise su - pe - rior to my pain, With joy out - strip the wind;
In dark - est sha - dows of the night, Faith mounts the up - per sky—

I'd cross bold Jor - dan's stor - my main, And leave the world be - hind.
I then be - hold my heart's de - light, And would re-joice to die!

5 Then I will tune my harp of gold,
To my eternal King;
Through ages that can ne'er be told,
I'll make his praises ring:
All hail! thou great, eternal God!
Who died on Calvary,
And saved me, with thy precious blood,
From endless misery.

6 Ten thousand thousand join in one,
To praise th' Eternal Three;
Prostrate before the blazing throne,
In deep humility:
They rise and tune their harps of gold
And string th' immortal lyre;
And ages that can ne'er be told,
Shall raise their praises higher.

HE COMES. 7, 6.

WORDS BY R. W. D.
MUSIC BY JONES.

LIVELY.

All hearts be fill'd with glad - ness, All voi-ces raised in praise ; }
Nor let a note of sad - ness Be mingled with our lays. } All hail the King of

glo - ry ! On earth he comes to reign, Ye nations, hear the sto-ry, Nor let him come in vain.

*Chs***He Comes.***(Concluded.)*

2 He comes where tears have started
 From sorrows of mankind,
 To bind the broken-hearted,
 And raise the sinking mind.
 He comes to break oppression;
 To set the captive free;
 Throughout sin's vast possession
 Proclaiming liberty.

3 He comes a while to suffer,
 Redemption to procure;
 And then his grace to proffer
 Freely, to rich and poor.
 He comes to gain the victory,
 To bruise the serpent's head,
 To captive lead captivity,
 Alone the wine-press tread.

4 He comes: and with him bringing
 That peace without alloy,
 Which fills the wastes with singing,
 And hills with bounding joy.
 He comes, the way to heaven
 Re-opening unto earth;
 And to his saints has given
 Life, and immortal birth.

5 Our hearts shall hail his coming,
 Our songs his love repeat:
 And, all our honours summing,
 We'll ~~spread them~~ at his feet.
 All hail the King of glory!
 Hosannas greet his birth!
 Proclaim aloud the story,
 He comes to reign on earth!

Open

First system of musical notation for Soprano (S) and Alto (A) voices. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Soprano part consists of a single melodic line. The Alto part consists of a single melodic line. The lyrics are: Hark! the voice of love and mer-cy Sounds a-loud from Cal-va-ry!

Second system of musical notation for Soprano (S) and Alto (A) voices. The key signature is two sharps (F# and C#), and the time signature is 3/4. The Soprano part consists of a single melodic line. The Alto part consists of a single melodic line. The lyrics are: See, it rends the rocks a-sun-der, Shakes the earth, and veils the sky!

2 "It is finish'd"—O, what pleasure
Do these precious words afford!
Heavenly blessings without measure
Flow to us from Christ, the Lord;
"It is finish'd!"
Saints, the dying words record.

3 Finish'd—all the types and shadows
Of the ceremonial law;
Finish'd—all that God had promised;
Death and hell no more shall awe;
"It is finish'd!"
Saints, from hence your comforts draw.

4 Tune your harps anew, ye seraphs,
Join to sing the pleasing theme;
All on earth and all in heaven,
Join to praise Immanuel's name;
Hallelujah!
Glory to the bleeding Lamb!

"It is fin - ish'd! It is fin - ish'd!" Hear the dy - ing Sa - viour cry!

PARTING HYMN. C. M. WORDS BY R. W. D.
ARRANGED BY S. A.

How plea - sant thus to dwell be - low, In fel - low - ship of lovè;
And though we part, 'tis bliss to know, The good shall meet a - bove.

PARTING HYMN. (Continued.)

The good shall meet a - bove, The good shall meet a - bove; And though we part, 'tis

This musical system consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are grand staves, each with a treble and bass clef, also in two sharps. The music is written in a common time signature (C). The lyrics are placed below the middle staff.

CHORUS.

bliss to know, The good shall meet a - bove. Oh, that will be joy - ful! joy - ful! joy - ful!

This musical system also consists of three staves with the same key signature and time signature as the first system. The word 'CHORUS.' is centered above the middle staff. The lyrics are placed below the middle staff.

2 Yes, happy thought! when we are free
From earthly grief and pain,
In heaven we shall each other see,
And never part again.
Oh, that will be joyful! &c.

3 The children who have loved the Lord
Shall hail their teachers there;
And teachers gain the rich reward
Of all their toil and care.
Oh, that will be joyful! &c.

Oh ! that will be joy-ful, To meet to part no more. To meet to part no more, On

The first system of the musical score consists of three staves. The top staff is a single treble clef. The middle and bottom staves are grouped by a brace on the left and represent a grand staff with two treble clefs and one bass clef. The key signature is one sharp (F#). The lyrics are written below the middle staff.

Ca-naan's happy shore, And sing the e - ver - last-ing song, With those who've gone before.

The second system of the musical score also consists of three staves with the same clef and key signature arrangement as the first system. The lyrics are written below the middle staff.

4 Then let us each, in strength divine,
Still walk in *wisdom's ways* ;
That we, with those we love, may join
In never ending praise.
Oh, that will be joyful ! &c.

We are but young—yet we may sing The prais-es of our hea-ven-ly King;

He made the earth, the sea, the sky, And all the star-ry worlds on high.

2 We are but young—yet we have heard
The gospel news, the heavenly word :
If we despise the only way,
Dreadful will be the judgment-day.

3 We are but young—yet we must die,
Perhaps our latter end is nigh ;
Lord, may we early seek thy grace,
And find in Christ a hiding-place.

4 We are but young—we need a guide ;
Jesus, in thee we would confide ;
O lead us in the path of truth,
Protect and bless our helpless youth.

5 We are but young—yet God has shed
Unnumber'd blessings on our head ;
Then let our youth and riper days
Be all devoted to his praise.

Evening Thoughts. L. M.

- | | |
|---|---|
| <p>1 MY days on earth, how swift they run !
 Another Sabbath's nearly gone ;
 And who can tell but this may be
 The only Sabbath I shall see.</p> <p>2 Since I am not too young to die,
 I would at once to Jesus fly ;
 His precious blood, for sinners spilt,
 Can wash away the foulest guilt.</p> | <p>3 I would his word of truth believe,
 That little children he'll receive ;
 Their feeble prayer will not disdain,
 Nor shall they seek his face in vain.</p> <p>4 On this dear Friend may I rely ;
 Then, should I soon be called to die,
 I need not fear, for death would be
 A welcome messenger to me.</p> |
|---|---|
-

The Youth's Trust in God. L. M.

- | | |
|--|---|
| <p>1 LAUNCH'D forth on time's relentless
 wave,
 Like Peter once, I trembling stand ;
 Thy kind regard, O Lord, I crave ;
 Save me, and bring me safe to land.</p> <p>2 Though but a young adventurer true,
 My confidence is placed in God ;
 And onward constantly pursue
 The path that leads to thine abode.</p> | <p>3 My trembling heart at times gives way,
 When huge, dark, threat'ning storms ap-
 pear ;
 But He who hears the feeble pray,
 Will give my soul abundant cheer.</p> <p>4 How shall a young man cleanse his way,
 But by believing, Lord, on thee ?
 And though dark clouds obscure the day,
 I shall thy full salvation see.</p> |
|--|---|

Thou great E - ter-nal, kind and good, Whose wondrous works I see ; From thy supremely

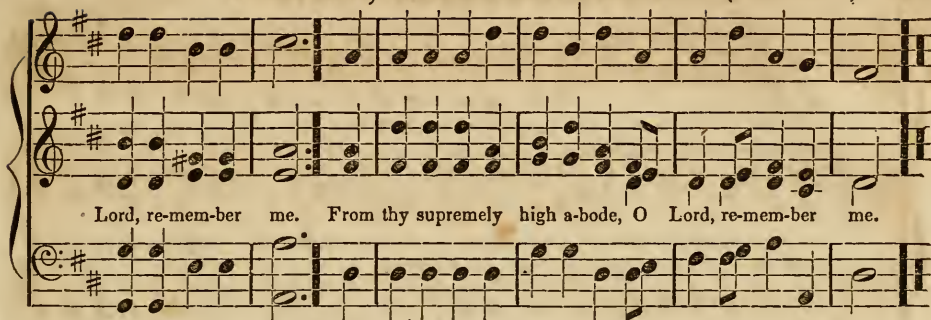
high a - bode, O Lord, re-mem-ber me, O Lord, re-mem-ber me, O

2 O thou who didst our flesh assume,
Who died on Calvary :
When in thy kingdom thou shalt come—
Then, Lord, remember me.

3 When in thy beauteous courts I tread,
To bow the suppliant knee;
O that the church's glorious Head
Would then remember me!

4 There, with thy people while I stay,
T' adore and worship thee,
How sweet the moments pass away,
If thou remember me!

5 Or when sequester'd I shall bend,
To offer prayer to thee ;
In glorious majesty descend,
And then remember me.



- 6 To thee shall all my days be given,
 Whate'er their number be;
 And these shall form a type of heaven,
 If thou remember me.
- 7 Preserve, O Lord, our children dear,
 From all corruption free;
 And bring them round thy throne t' appear,
 And then remember me.

- 8 And when to pass the lonely vale
 The curfew tolls for me;
 No terrors shall my heart assail,
 Remember'd, Lord, by thee.
- 9 And when the term of life shall close,
 And death shall set me free;
 Then, with a heavenly, calm repose,
 O Lord, remember me.

Lord, Remember Me.

- 1 O Thou, from whom all goodness flows,
 I lift my soul to thee;
 In all my sorrows, conflicts, woes,
 Good Lord, remember me.
- 2 When on my aching, burden'd heart,
 My sins lie heavily,
 Thy pardon grant, new peace impart:
 Good Lord, remember me.
- 3 When trials sore obstruct my way,
 And ills I cannot flee,
 O let my strength be as my day!
 Good Lord, remember me.
- 4 If, for thy sake, upon my name
 Shame and reproach shall be,
 All hail reproach, and welcome shame!
 Good Lord, remember me.
- 5 When, in the solemn hour of death,
 I wait thy just decree,
 Be this the prayer of my last breath,
 Good Lord, remember me.
- 6 And when before thy throne I stand,
 And lift my soul to thee,
 Then with the saints, at thy right hand,
 Good Lord, remember me.

1 Love di - vine, all love ex - cel - ling, Joy of heav'n, to earth come down! Fix in us thy humble

2 Breathe, O breathe thy loving Spi-rit In-to ev'-ry troubled breast! Let us all in thee in-

dwelling, All thy faithful mercies crown! Je - sus, thou art all com - pas - sion; Pure, un-

he - rit; Let us find that second rest. Take a - way our bent of sinning, Al-pha

3 Come, Almighty to deliver,
 Let us all thy grace receive!
 Suddenly return, and never,
 Never more thy temples leave!
 Thee we would be always blessing;
 Serve thee as thy hosts above;
 Pray, and praise thee without ceasing—
 Glory in thy perfect love.

4 Finish, then, thy new creation;
 Pure and spotless let us be;
 Let us see thy great salvation,
 Perfectly restored in thee!
 Changed from glory into glory,
 Till in heaven we take our place,
 Till we cast our crowns before thee,
 Lost in wonder, love, and praise!



Address to Youth.

- 1 Come, young people, love your Saviour;
Be entreated in his name;
Lo! his hands are full of favour,
Now, and evermore the same;
Mortal life! how brief its story!
Soon indeed it flits away;
And this world, with all its glory,
Is the bubble of a day.
- 2 Soon the opening grave will claim you,
Reptile worms devour your blood;
Death will draw his bow and slay you;—
None have yet his darts withstood.
O! how kindly does the Saviour
Call you to his loved embrace!
Offering you his richest favour,
If you will accept his grace.
- 3 See what glittering crowns are given,
Vestments glorious and divine;
Open'd are the gates of heaven,
Where eternal splendours shine;
Angels, from the heights of glory,
Hail you to their bowers of bliss;
Holding in their hands before you,
Crowns and robes of righteousness.
- 4 God himself comes down to move you,
Dwells in human flesh and blood;
And to show how much he loves you,
Pours a soul-atoning flood.
Lo! his heart is all compassion,
Love has brought him from the skies;
On the cross behold his passion,
Lo! for all the world he dies:
- 5 Then, ascending up to glory,
Opens wide the treasures there;
And—how wonderful the story!—
All the world may claim a share.
O, ye sons of dissipation,
Jesus bids you each receive
All the gifts of his salvation,
With a place in heaven to live.
- 6 Give your hearts to God forever,
And your earliest youthful love;
Give yourself to Christ the Saviour,
And his boundless goodness prove.
O, what beauteous scenes shall greet you!
Angels and archangels there;
Child and cherub soon shall meet you,
With an everlasting cheer.—J. RUSLING

How hap - py is the child who hears In - struc - tion's warn - ing voice;

The first system of the musical score is for the first line of the hymn. It consists of three staves: a treble staff, a grand staff (treble and bass), and a bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, with accompaniment in the grand and bass staves. The lyrics are written below the grand staff.

And who ce - les - tial wis - dom makes His ear - ly, on - ly choice.

The second system of the musical score continues the hymn. It also consists of three staves: a treble staff, a grand staff, and a bass staff. The key signature and time signature remain the same. The melody continues in the treble staff, with accompaniment in the grand and bass staves. The lyrics are written below the grand staff.

2 For she has treasures greater far
Than east or west unfold;
And her rewards more precious are
Than all her stores of gold.

3 She guides the young with innocence
In pleasure's path to tread;
A crown of glory she bestows
Upon the aged head.

4 According as her labours rise,
So her rewards increase;
Her ways are ways of pleasantness,
And all her paths are peace.

2 1/2

SHOUT THE GLAD TIDINGS. (ANTHEM.)

MOZART.

81

LIVELY.

Transpose to A

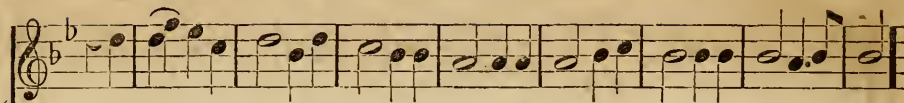
The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. The music is written in a lively style with eighth and sixteenth notes. The lyrics 'Shout the glad tidings, exult - ingly sing! Je - ru - salem triumphs, Messiah is King.' are written below the middle staff.

Shout the glad tidings, exult - ingly sing! Je - ru - salem triumphs, Messiah is King.

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. The music is written in a lively style with eighth and sixteenth notes. The lyrics 'Zi - on, the marvellous sto - ry be telling, The Son of the Highest, how lowly his birth!' are written below the middle staff. The lyrics 'Tell how he cometh from nation to nation, The heart-cheering news let the earth echo round;' are written below the bottom staff.

Zi - on, the marvellous sto - ry be telling, The Son of the Highest, how lowly his birth!

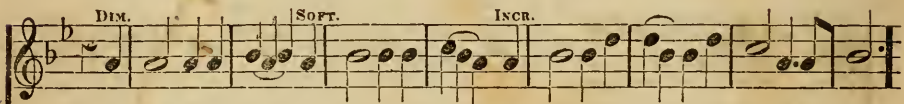
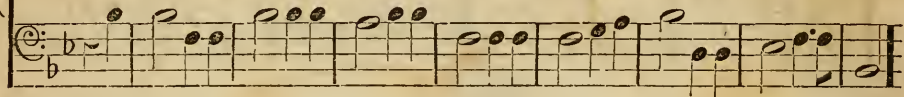
Tell how he cometh from nation to nation, The heart-cheering news let the earth echo round;



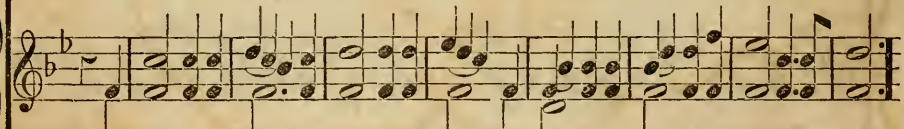
The brightest archangel in glo-ry ex - cel-ling, He stoops to re-deem thee, he reigns upon earth.



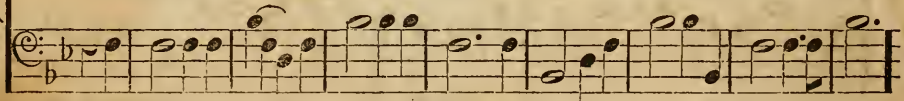
How free to the faithful he of-fers sal - va-tion, His people with joy ev-er-last-ing are crown'd.



He stoops to re - deem, He stoops to re - deem, He stoops to redeem thee, he reigns upon earth.



His people with joy, His people with joy, His people with joy ev-er-last-ing are crown'd.



Loud. *Chorus. First time soft.*

He stoops to re - deem thee, he reigns up-on earth.

His peo - ple with joy ev - er - last-ing are crown'd. Shout the glad tidings, ex-

Repeat Loud.

ult - ing - ly sing: Je - ru - sa - lem tri-umphs, Mes - si - ah is King!

26

Musical score for 'SHOUT THE GLAD TIDINGS.' (Concluded.) The score is written for three staves: Treble, Piano, and Bass. The key signature is B-flat major (two flats). The time signature is common time (C). The melody is in the Treble staff, and the accompaniment is in the Piano and Bass staves. The lyrics are: Mes - si - ah is King! Mes - si - ah is King! Mes - si - ah is King!

ORTONVILLE. C. M.

Musical score for 'ORTONVILLE. C. M.' The score is written for three staves: Treble, Piano, and Bass. The key signature is C major (no sharps or flats). The time signature is 6/4. The melody is in the Treble staff, and the accompaniment is in the Piano and Bass staves. The lyrics are: Fa - ther, I stretch my hands to thee, No o - ther help I know; If thou withdraw thy-. The score includes dynamic markings: 'Dim.' (Diminuendo) and 'Cres.' (Crescendo). The score is crossed out with a large diagonal line.

The musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle staff is a piano accompaniment in treble clef, marked 'Pia.' at the beginning. The bottom staff is a bass line in bass clef. The lyrics 'self from me, Ah, whither shall I go? Ah, whither shall I go?' are written below the middle staff, aligned with the piano accompaniment. The music concludes with a double bar line and repeat dots.

2 What did thine only Son endure,
Before I drew my breath!
What pain, what labour, to secure
My soul from endless death!

3 O Jesus, could I this believe,
I now should feel thy power;
Now my poor soul thou wouldst retrieve,
Nor let me wait one hour.

4 Author of faith, to thee I lift
My weary, longing eyes:
O let me now receive that gift,
My soul without it dies.

5 Surely thou canst not let me die;
O speak, and I shall live;
And here I will unwearied lie,
Till thou thy Spirit give.

6 The worst of sinners would rejoice,
Could they but see thy face:
O let me hear thy quickening voice,
And taste thy pardoning grace!

First time Duett, Trebles.

1 The Sabbath morn is breaking, The Sabbath bells are wak - ing,

2 How joy - ful is the meet - ing, Each o - ther kind - ly greet - ing,

Repeat in Chorus.

Our homes with joy for - sak - ing, To join the Sab - bath - school.

Sweet hymns of praise re - peat - ing, While in the Sab - bath - school.

3 'Tis here we join in singing
The songs of love redeeming,
Our little offerings bringing,
Hosannas to our King.
Shout, shout, &c.

4 Our teachers we'll remember;
Ten thousand thanks we render
For thoughts of us so tender,
While in the Sabbath-school.
Shout, shout, &c.

CHORUS.

Shout, shout, shout; we hail the Sab - bath - school.

Shout, shout, shout; we hail the Sab - bath - school.

5 But ah ! life's sunny morning,
With all its sweets adorning,
Like early blossoms falling,
Will soon have pass'd away.
Shout, shout, &c.

6 Then may we all remember
To strive our hearts to render,
While now so young and tender,
To Christ, our heavenly King.
Shout, shout, &c.

1 Rise — rise — free from thy mourning, Light—light—breaks from the sky,
2 Come—come—sing to the Sa - viour, Love—love — beams from his eye,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The middle and bottom staves are a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the staves, with the first line of music corresponding to the first line of lyrics and the second line of music corresponding to the second line of lyrics.

See—see — bright the day dawning, Je - sus is ri - sen on high.
Haste—haste—share in his fa - vour, Worship the Saviour on high.

The second system of the musical score consists of three staves, identical in format to the first system. The lyrics are written below the staves, with the first line of music corresponding to the first line of lyrics and the second line of music corresponding to the second line of lyrics.

3 Praise—praise—yield him with gladness,
Earth—earth—banish thy gloom;
Where—death—where is thy sadness?
Jesus returns from the tomb.
Praise—praise—praise—praise—Jesus, &c.

4 Hail—hail—children adore thee,
Here—here—anthems we give,
There—there—dwelling in glory,
Love in thy life we'll receive.
Hail—hail—all hail—Love, &c. J. K.

RISE FROM THY MOURNING. (*Concluded.*)

89

Musical score for "RISE FROM THY MOURNING. (*Concluded.*)". The score consists of three staves. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves.

Rise—rise — rise—rise — Je - sus is ri - sen on high.

Come—come—come—come—Worship the Sa-viour on high.

ROUND. (*For Three Voices.*)

Musical score for "ROUND. (*For Three Voices.*)". The score consists of three staves, each representing a different voice part. The first staff is a treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The second staff is a treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The third staff is a treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The lyrics are written below the staves.

1 How sweet to be roaming, When sum - mer is blooming, Thro' woodland and grove, Through wood - land and grove.

2 How sweet to be roaming, When sum - mer is blooming, Thro' woodland and grove, Through wood - land and grove.

3 How sweet, how sweet, how sweet to be roaming, When summer is blooming, Thro' woodland and grove.

First system of musical notation. It consists of three staves: a treble staff, a vocal staff, and a bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The vocal staff has the lyrics "Come, let us join our cheer - ful songs With an - gels" and is marked "Pia." at the end. The treble and bass staves provide piano accompaniment.

Second system of musical notation. It continues the three-staff format (treble, vocal, and bass). The lyrics "round the throne, With an - gels round the throne; Ten thousand" are written under the vocal staff. The treble and bass staves continue the piano accompaniment.

2 Worthy the Lamb that died, they cry,
To be exalted thus:
Worthy the Lamb, our hearts reply,
For he was slain for us.

3 Jesus is worthy to receive
Honour and power divine;
And blessings more than we can give,
Be, Lord, forever thine.

But all their joys are
thou - sand are their tongues,
But all their joys are one, But

This musical system consists of three staves. The top staff is a single treble clef. The middle and bottom staves are grouped by a brace on the left and represent a piano accompaniment. The key signature is one sharp (F#). The lyrics are written below the staves, with some words appearing above the top staff.

one, But all their joys are one, But all their joys are one.
all their joys are one, But all, But all their joys are one.

This musical system also consists of three staves, following the same format as the first system. The lyrics continue across the staves, with some words appearing above the top staff.

4 The whole creation join in one,
To bless the sacred name
Of Him that sits upon the throne,
And to adore the Lamb.

MAY-SONG. 7, 6.

WORDS BY R. W. D.

ALLEGRETTO.

The first system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature. The middle staff is a treble clef with a 4/4 time signature. The bottom staff is a bass clef with a 4/4 time signature. The music is written in a simple, melodic style with eighth and quarter notes. The lyrics are written below the middle staff.

Come, school-mates, come with glad - ness, To hail the mer - ry May;

The second system of the musical score consists of three staves. The top staff is a treble clef with a 4/4 time signature. The middle staff is a treble clef with a 4/4 time signature. The bottom staff is a bass clef with a 4/4 time signature. The music is written in a simple, melodic style with eighth and quarter notes. The lyrics are written below the middle staff.

We'll ba - nish gloom and sad - ness, And yield to mirth and play.

The musical score consists of three staves. The first two staves are joined by a brace on the left. The first staff is in treble clef, and the second is in treble clef. The third staff is in bass clef. The music is written in a simple, folk-like style with eighth and quarter notes. Above the first staff, the word 'For.' is written. Above the second staff, the word 'For.' is written. Above the third staff, the word 'For.' is written. The lyrics 'We'll ba - nish gloom and sad - ness, And yield to mirth and play.' are written below the second staff.

We'll ba - nish gloom and sad - ness, And yield to mirth and play.

2 The fields with verdure glowing,
 'The birds that o'er us sing,
 Buds, blossoms, streamlets flowing,
 All tell of joyous spring.

4 And now with songs united,
 A chorus loud we'll swell:
 'The theme of hearts delighted
 Shall sound o'er hill and dell.

3 We've left the bustling city
 With light and bounding feet;
 And with a merry ditty,
 'This woodland shade we greet.

5 Our teachers, too, are welcome
 Our happiness to share;
 'This scene so blithe and gladsome,
 'Their presence makes more dear

6 But whilst we are thus blissful,
 O let us ne'er forget
 'To whom we should be grateful
 For joys that here have met.

ALLEGRO.

1 Joy-ful hail the ju-bi-lee of earth; Children's voi-ces high as-cend-ing,

2 'Tis the Saviour's love in-spires the song, Changing eve-ry note of sadness,

With che-ru-bic strains are blending, Joyful hail the ju-bi-lee of earth.

Fill-ing eve-ry heart with gladness; 'Tis the Saviour's love in-spires the song.

- 3 See the Day-spring dawning from on high;
Through the night of death, 'tis gleaming—
Doubt and sorrow flee its beaming;
See the Day-spring dawning from on high.
- 4 Peace on earth, and joy, are now complete;
O that all might hear the story;
All behold the gospel glory;
Peace on earth, and joy, are now complete.

- 5 Hallelujah! to the new-born King;
In each heart his throne be seated,
By each tongue his praise repeated,
Hallelujah! to the new-born King.
- 6 Loud, and yet more loud hosannas! raise;
Hear them, distant isles of ocean,
Heathen, catch the glad emotion,
Loud, and yet more loud hosannas! raise.

Millennium. (See page 46.)

- 1 Rejoice, rejoice, the promised time is coming,
 Rejoice, rejoice, the wilderness shall bloom ;
 And Zion's children then shall sing,
 The deserts are all blossoming.
 Rejoice, rejoice, the promised time is coming
 Rejoice, rejoice, the wilderness shall bloom ;
 The gospel banner wide unfurl'd,
 Shall wave in triumph o'er the world,
 And every creature, bond or free,
 Shall hail that glorious jubilee.
 Rejoice, rejoice, the promised time is coming,
 Rejoice, rejoice, the wilderness shall bloom.
- 2 Rejoice, rejoice, the promised time is coming,
 Rejoice, rejoice, Jerusalem shall sing ;
 From Zion shall the law go forth,
 And all shall hear, from south to north.
 Rejoice, rejoice, the promised time is coming,
 Rejoice, rejoice, Jerusalem shall sing ;
 And truth shall sit on every hill,
 And blessings flow in every rill,
 And praise shall every heart employ,
 And every voice shall shout for joy.
 Rejoice, rejoice, the promised time is coming,
 Rejoice, rejoice, Jerusalem shall sing.
- 3 Rejoice, rejoice, the promised time is coming,
 Rejoice, rejoice, the "*Prince of Peace*" shall reign
 And lambs may with the leopard play,
 For naught shall harm in Zion's way.
 Rejoice, rejoice, the promised time is coming,
 Rejoice, rejoice, the "*Prince of Peace*" shall reign ;
 The sword and spear, of needless worth,
 Shall prune the tree and plough the earth,
 For peace shall smile from shore to shore,
 And nations shall learn war no more.
 Rejoice, rejoice, the promised time is coming,
 Rejoice, rejoice, the "*Prince of Peace*" shall reign.





S	f	m	d	'	-	S	f	m	d	'	-	S	f	m	d	'	-
t	a	r	x	x	S	m	r	t	d	r	t	r	s	m			
n	e	d	d	t	t	r	r	r	r	t	t	d					

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 8 1 1 1 1 | 1 1 1 1 1 1 1 1 1 1
 7 1 1 1 1 | 1 1 1 1 1 1 1 1 1 1
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$\frac{1}{2} \times 10 = 5$

5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100				
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100

